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Recent Trends in Shakespeare Criticism*

By Edwin Greenlaw

Until quite recently, most people divided the history of Shakespeare criticism into two periods: pseudo-classic and romantic. To the first belonged the interminable discussions about the "rules," the debates on Shakespeare's knowledge of the ancients, the theory and practice of modernizing the plays. Along with much criticism now of only historical interest there emerged two principles of importance: the doctrine of "original genius," and the increasing tendency to study the sources, to establish a correct text, and to supply accurate annotation of difficult passages.

Romantic criticism freed the study of Shakespeare from an artificial dependence on yardstick methods, and supplied new justification for the powerful emotional effects that had disturbed the pseudo-classics. A Hamlet problem emerged, to be solved by subjective tests. A romantic view of Shakespeare's personality also emerged, not yet wholly dispelled, quite unjustified by the facts. Thus extreme romantic criticism like its pseudo-classic predecessor approached the subject from without. Whether the methods were magistral or subjective, both alike erred because of neglect of elementary principles of scholarship. Both schools of criticism, of course, find much to justify their canons. The plays *are* imperfect in structure and detail, even if we do not agree that they constitute a majestic Gothic ruin. And since the secret of their abiding effect is to be sought in their delineation of the changeless passions of men, such powerful analysis as that of Coleridge and his followers is a never to be forgotten aid. The error, after all, is in the extremists, not in the just application. But neither is final, and for special reasons neither method is suited to the present age.

The eighteenth century laid the foundations for modern literary scholarship. There were wrong leads, as when Addison tested ballads by pseudo-classic rules and examined *Paradise Lost* by the same standards. But the old debate on Shakespeare's knowledge of the ancients gave way to a study of his sources and of his text. An interesting illustration of the conflict between scholarship and artificial standards of criticism is the case of Warton, who usually failed when he attempted a large view of Spenser's work but who investigated with great learning Spenser's debt to medieval literature. The antiquarian spirit of the learned Selden in the seventeenth centry passed on to the great eighteenth century editors of Elizabethan classics, and the rewards of scholarship were found also in the way

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in which men thoroughly trained in Greek and Latin brought their learning to bear upon Elizabethan works that had flowered from the humanistic revival of the Renaissance. The old generalizations were faulty and were destined to disappear, but the way was opening for the acquisition of the great body of exact information on which new generalizations could be made. That process has continued to the present day. In the last half-century patient investigators have unearthed enormous stores of facts which were quite unknown before. The complaint is often made that our scholarship is "Germanized"; that it prefers delving in musty corners, seeking out obscure information of small value to anyone; that we miss the inspiring effect of reading and lose contact with the masterpieces; that we cannot see the wood for the trees. But all these minute studies prepare the way for new syntheses, in humanistic as in scientific scholarship.

The new generalizations are being made. Certain trends in the interpretation of great literary periods are becoming apparent. It is of importance to students to know what these are, and to subject them to scrutiny in the light of facts.

In recent Shakespeare criticism some of these tendencies are as follows: 1. The reconstruction of the text; 2. The theory of historical allegory as explanatory of Shakespeare's principal plays; 3. The reaction against all forms of romantic criticism.

1. The Shakespeare Canon. The problems arising from the study of the text of the plays in order to determine, if possible, what Shakespeare wrote and what is not his even in the plays definitely put under his name, are very complex. In its extreme form, this phase of Shakespeare study would assign the plays to some other writer. Such vagaries grow out of the Bacon-Shakespeare heresy, but they have assumed extraordinary shapes. The plays have been assigned to Raleigh, Southampton, Marlowe, Rutland, Oxford, and Derby. The thesis of a recent book is suggested by its title: "The Impersonality of Shakespeare." In it the author, E. G. Harman, holds that Bacon wrote Gascoigne's *Glass of Government* and also *Love's Labour's Lost* because both deal with the education of youth; that Biron is an idealized portrait of Bacon; that Essex wrote Raleigh's *Cynthia* and Spenser's *Faerie Queene;* that Spenser's Prince Arthur is Bacon; together with many other equally preposterous assertions. An example of the "evidence" is the argument that since Bacon somewhere refers to a "chatterbox" whom he met in France, Boyet, in *Love's Labour's Lost,* is a portrait of this person, and, therefore, Bacon wrote the play; that Holofernes, identified with the pedant in the *Lady of May* (which "Bacon" wrote, not Sidney), also proves Baconian authorship. Pages might be filled with illustrations of the juggling by which not only the plays of Shakespeare but almost all books printed in the Elizabethan period are assigned, by one or another of these recent writers, to authors never previously associated with their production. Often the books and monographs setting forth such theories show patient research in state papers, pamphlets, and minor literature. They seem to be fruits of scientific investigation. They afford curious instances of what historical evidence seems to mean to certain types of mind.

Quite different in nature is the work of men who are engaged in the study of the plays to determine their authorship,

wholly or in part, or to discover evidence of collaboration among several authors, or evidence of revision in the text. Examples are the studies of J. M. Robertson, who leans heavily on parallel passages or correspondence in diction to assign, for example, large portions of a Shakespearean play to Chapman; or of J. Dover Wilson, who holds that Shakespeare developed a special "dramatic" punctuation, by which pauses, emphasis, and intonations were indicated, and that by study of this system we may construct a more accurate text. Such studies depend less on ciphers, cross-word puzzle methods, and pseudo-history than those of the neo-Baconian group, but they are scarcely less surprising in their claims. Mr. Robertson, for example, assigns *Richard III* to Marlowe, and holds that *Henry V* and *Julius Caesar* were based on drafts by Marlowe or some one of his school. *Richard II* is assigned to Marlowe and Peele, and *Measure for Measure* to Chapman, who also wrote much of *Troilus* and later plays. Students who are interested in the reception of these theories by other scholars may read Mr. Herford's "Sketch of Recent Shakespearean Investigation" and the lecture on "The Disintegration of Shakespeare" by E. K. Chambers.

2. The Problem of Historical Allegory. The presence of topical allusion in Elizabethan drama has long been recognized. Masques and even dramas were also used for propagandist and allegorical or satirical purpose. Plays not originally written with allegorical or propagandist intent were applied to current issues, as in the famous revival of *Richard II* on the eve of the Essex rising. In the seventeenth century the use of the stage for political purposes was widely extended. Information on all these matters may be had in the editions of Shakespeare and other dramatists, and in such sustained works as Miss Albright's excellent monograph, just published by the Modern Language Association, on *Dramatic Publication in England.*

But of late some surprising developments have taken place in this field. Miss Lilian Winstanley, a British scholar, has carried over to the study of Shakespeare the methods she had previously employed for interpreting the allegory of the *Faerie Queene.* She holds, for example, that Macbeth, Hamlet, Lear, are too intense for legendary beings; that Shakespeare saw in their stories records of the fate of nations and of the world; that Elizabethan literature is filled with what she calls "symbolic mythology" in which old myths are applied to current issues. *Macbeth* deals, not very chronologically, with the Gunpowder Plot, Bothwell's attack on James, and the murder of Darnley. *Lear* also reflects the Darnley murder. *Othello* is the tragedy of Italy. *Hamlet* is an allegory of the career of James. Miss Edith Rickert, in an extremely interesting monograph, studies *Midsummer Night's Dream* from a somewhat similar point of view. Proceeding from the well-known topical allusion in the fair vestal passage, she adopts a view previously suggested of reference to the Progress at Elvetham in 1591, and thus connects the play with the Hertford claim. By this view Bottom becomes a caricature of James, the chief rival claimant, and the entire play is a piece of political propaganda.

Such criticism as I have illustrated in this section indicates the complete break with the old subjective-romantic school, though perhaps it is but another form of subjectivism. Brandes, whose extremely ill-informed critique of Shakespeare has recently been reissued without cor-

rection of glaring errors, wrote partly in protest against the extravagant claims of the Baconian fanatics. The new school of historical criticism, while related in some of its errors to the heresy, is fundamentally a protest against the web-weaving of the romantics and affects realism in its dependence on search of Elizabethan documents and study of Elizabethan politics. But its reaction tends to make a masterpiece a sort of literary cross-word puzzle, in which the game is to discover incidents and characters in real life that will fit, or seem to fit, the incidents and characters in the drama or poem. Much of it may be dismissed from serious consideration. Much of it, on the other hand, requires careful study, and the result will probably be of importance. One is instinctively opposed to such far-reaching theories as those on which Miss Winstanley's work rests, but one ought not to reject her conclusions for the surprising reason advanced by Professor Arthur Reed, who says that we are unconvinced because we have no great history of the period to use as a check. The fact that Froude stops in 1588 and Gardiner begins with 1603, is surely no reason for shying at Miss Winstanley's or Miss Rickert's studies, for even if Froude, Gardiner, Gibbon, Hume, Macaulay, and the whole galaxy of historians had given us detailed accounts of the period from the defeat of the Armada to the accession of James, such studies as those now under review would require to be checked by primary, not secondary sources. On the other hand, even the well-known Elizabethan fondness for symbol and allegory, the undoubted fact that we have lost many topical allusions instantly grasped by Elizabethan audiences, and the fact that the connection between Elizabethan literature and current politics is much closer, seen in the light of recent research, than we had supposed, will not, singly or combined, justify an interpretation of Shakespeare or even of Spenser which is essentially similar to the Renaissance allegorical interpretation of Virgil, unless this interpretation is subjected to the most careful scrutiny and the most cautious use of historical analogy.

3. The Reaction. The extreme positions taken by certain romantics, by certain students of Elizabethan history and biography, and by the allegorists, prompt reactionary views likely to be as extreme in return. To certain critics, Shakespeare was merely a clever playwright, a shrewd business man with a journalist's sense of news value and with an unusual flair for writing. Many studies of his business acumen have been made. His relation to the technique of playwriting, his facility in taking a new form likely to be popular and then surpassing his rivals in that form, his genius for decorating commonplaces of thought so as to make them seem profound, and his supposed lack of any original or penetrating philosophy of life, are all held up as arguments against the supreme genius worshipped by the Romantics and the newer literary Talleyrand or Machiavelli of the allegorists.

The student who wishes to get antidotes of this nature can do no better than to begin with a chapter on "The Personality of Shakespeare," in a little book by Professor Tucker Brooke entitled *Shakespeare of Stratford*. This book, it may be remarked, is invaluable for its collection of documents and facts about the dramatist presented in a form as convenient as it is unique. In his discussion of Shakespeare's personality, Mr. Brooke holds that the dramatist was a Stratfordian *because* he wrote as he did, not, in the Baconian sense, that a mere Stratfordian

could not have written the plays. Shakespeare, by this view, is not an original political thinker; he was of the country, not the town; he was blind to the great movements of his day; he was of the Plantagenet, not the Elizabethan school of politics. To find reflection of the tremendous intellectual currents of the time we go to Drayton, Marlowe, Spenser, Hooker, Bacon, and not to Shakespeare.

This thesis is similar to that maintained, in a series of monographs, by Professor E. E. Stoll, to whom Shakespeare is a master of the art of the theater, whose art may best be studied in the dry light of sources, conventions, and imitations. As an antidote to the vagaries of extremist Romanticism, Mr. Stoll's books are stimulating and comforting. He is not concerned, save casually, with Elizabethan literature; the greater part of his discussion depends upon the study of the Elizabethan drama to the exclusion of other literature and of the thought of the time. This limitation leads to some very unsound conclusions. Thus, Mr. Stoll denies that there is in Shakespeare any reflection of Elizabethan life, merely on the ground that his plays do not tell us how people really acted, talked, and dressed in that time. He confuses "life" with "realism." Nevertheless, he does not forget the fundamental fact that these plays were presented for the amusement of Elizabethan audiences; he tries to view them from this standpoint; the Hamlet problem is very different from the imaginings of the last century or the psychoanalysis of the present time.

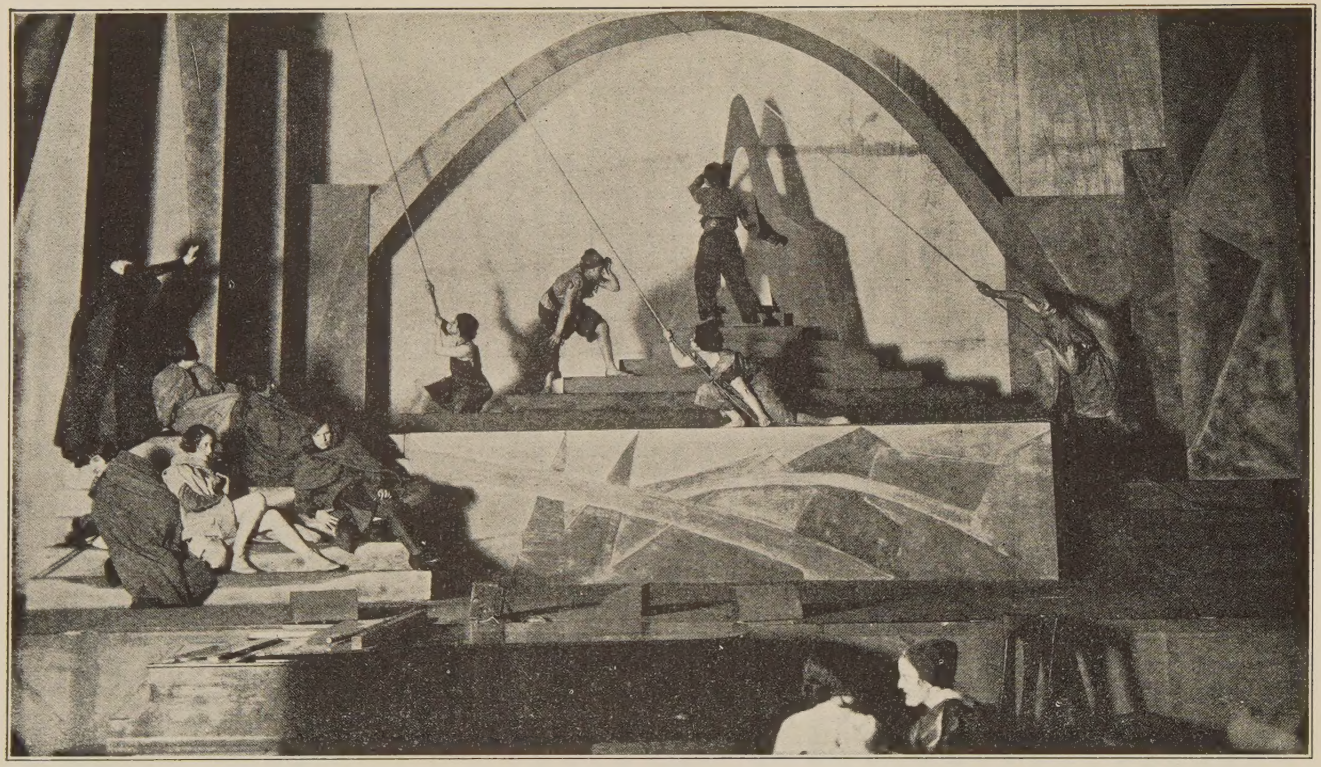
We have in these iconoclastic books much valuable material, as well as sensible warning against extremist views of every sort. But to them, as to the literary allegorists and the romantics, certain tests must be applied. This is not the place for suggesting such tests, save perhaps to say that the truth probably lies between the extremist positions; that "life" and "realism" are not the same thing; that the history of English thought in the Tudor and Stuart periods is yet to be written; and that, when it is written, we shall have to take into account Elizabethan literature, including the plays of Shakespeare, as well as historical documents and philosophical pamphlets.

The Shakespeare Garden

Summer, I thought, was dead until I
met
Her dancing down a hill in Central Park,
A rift of living color in the dark
Clouds of October leaves: flowers violet,
Crimson, blue and gold brimmed her
bright green net,
Making it seem a lovely floral ark
So joyous that it softened for me stark
Want and crass luxury and blatant fret.

I wondered, but I ceased to wonder when
I heard this smiling Garden of the Heart
Called after one who knew that bearded
men
Play but for show a grudging grown-up
part.
Children love gardens, so this coming
year
Who shall refuse gay summer entrance
here?

—Richard Butler Glaenzer, in the New York *Evening Sun.*



The opening scene of *The Tempest* as performed by the students of Hunter College, New York City.
All parts are played by girls.

Shakespeare at the Bungalow

By Elizabeth Carnahan

The Bungalow Theater in Denver has established a record that may well challenge comparison among the Little Theatres of America—787 Shakespeare performances of thirty-three plays in 16 years. During this same period the company has given 180 performances of non-Shakespearean plays, making 967 in all. The four plays still unacted are *Coriolanus, Twelfth Night, Titus Andronicus,* and *Richard II.* In the past few months they have played *Hamlet, Richard III, Romeo and Juliet,* and *King Lear;* at the time of writing, *Othello* is in preparation, with *The Merchant of Venice* and *Julius Caesar* to follow.

All this has been built up on the work of one man, Mr. George S. Swartz. In his youth he was attracted to the stage, and played for a time in Boston, in Edwin Booth's company; but parental objections prevented him from remaining in the profession, and he became a teacher, and later a dealer in real estate. Some seventeen years ago, just for his own gratification, and the pure love of Shakespeare, he gave a series of readings from the plays, which proved popular; other people expressed a desire to take part in the readings, and gradually, by a natural process, a company of actors grew up around him. He was at this time building himself a new home, so he took the opportunity to fit up the basement as a theatre, with simple but adequate equipment, and the Bungalow Theatre has been flourishing ever since.

It is small and intimate, with seats for 100, and the possibility of accommodating 50 more, by using benches along the walls, and the two boxes. There is no scenery, only soft shadowy curtains of velvet, which take on various shades and depths under different lightings. One scene is marked off from another either by closing a curtain before it, or by opening one behind it; then a voice in the wings announces, "Another room in the castle," and the action proceeds without a break.

A painted drop-curtain bears Shakespeare's coat of arms, and a scroll with Milton's couplet,

Here sweetest Shakespeare, fancy's child,
Warbles his native wood-notes wild,

while a bust of the poet stands on a bracket at one side. The walls of the theatre are covered with pictures—scenes associated with Shakespeare's life, illustrations of the plays, snapshots and groups of the local players, pictures of distinguished professionals, past and present: Jane Cowl and Fritz Leiber have autographed portraits of themselves for this gallery.

The stage itself is small, just eighteen feet by twelve, which means that mobs and choruses must remain "off," and that properties are reduced to a minimum; but that is no hardship. An invisible army is much more impressive than half-a-dozen supers,

Disgracing with four or five most vile
and ragged foils
The name of Agincourt.

And an elaborate display of properties would be incongruous on this stage. There is just what the action demands, not an ounce more.

When Burbadge played, the stage was
bare
Of fount and temple, tower and stair;
The Throne of Denmark was a chair.

At the Bungalow Theatre I have seen the Throne of Denmark a mere tabouret, but it was something to sit on, which was all that was necessary, and the play was as thrilling as ever.

And yet no less the audience there
Thrilled through all changes of despair,
Hope, anger, fear, delight, and doubt,
When Burbadge played.

They do all kinds of ingenious things, like playing *Hamlet* without Rosencrantz and Guildenstern (it can be done, by such tricks as calling into the wings, "Ho, Guildenstern, bring in my lord!" and so on); and doubling to the limit of physical possibility—Ophelia doubling as Osric, for instance, or Lady Capulet as Friar Peter; casting women in male parts, and youngsters as the less important adults. Occasionally one is reminded of the performance described in *Great Expectations*:

> "The whole of the Danish nobility was in attendance, consisting of a noble boy in the boots of a gigantic ancestor, a venerable peer with a dirty face, who seemed to have risen from the people late in life, and the Danish chivalry with a comb in its hair and a pair of white silk legs, and presenting on the whole a feminine appearance,"

but the very calm audacity with which they face these difficulties is a challenge, seeming to say, "Use your imagination; what is it for?"

They do succeed in conveying the genuine *frisson du theatre*, and their performances are thoroughly enjoyable. (I usually go to see each play three or four times.) The admission charge is nominal; at first it was only five cents, but that has been raised gradually to twenty, school children half price. Names and addresses are taken down at every performance, so that the theatre has a very useful mailing list and record of attendance. The costume problem is settled by each person providing his own.

The acting, generally, is on a high level of excellence; indeed quite a number of the players have graduated to the professional stage, and the Bungalow Theatre has several representatives just now in various spheres, from *Abie's Irish Rose* to Robert Mantell's company. (It was Mr. Mantell who referred to the Bungalow as "his rival in Denver.") The players are usually high-school and college students, with a sprinkling of older persons, and some younger ones—I have seen an eight-year-old Arthur. While outstanding talent is recognized and exploited, there is a good deal of wholesome alternating between leading parts and minor ones.

One of the most interesting members of the company at present is a schoolboy of fifteen, George Aubrey Nash, who has probably a distinguished professional future. He has been playing such parts as Romeo, Richard, Hamlet, Claudius, and the Ghost, and is preparing to do Shylock; he is apparently a born actor, possessing real dramatic power, with a fine stage presence and a ringing musical voice; and is being carefully trained for the professional stage. His principal success so far has been, appropriately, Romeo.

Hamlet is their most popular play, said Mr. Swartz. The least popular, or at least the one of which they have given the fewest performances, was *Love's Labour's Lost,* and even that they have revived twice. The Bungalow might really be called a pocket edition of the Old Vic.

Without being too personal, I should like to add, for those who are wishing to interest children in Shakespeare, that they could find no better way than this. My

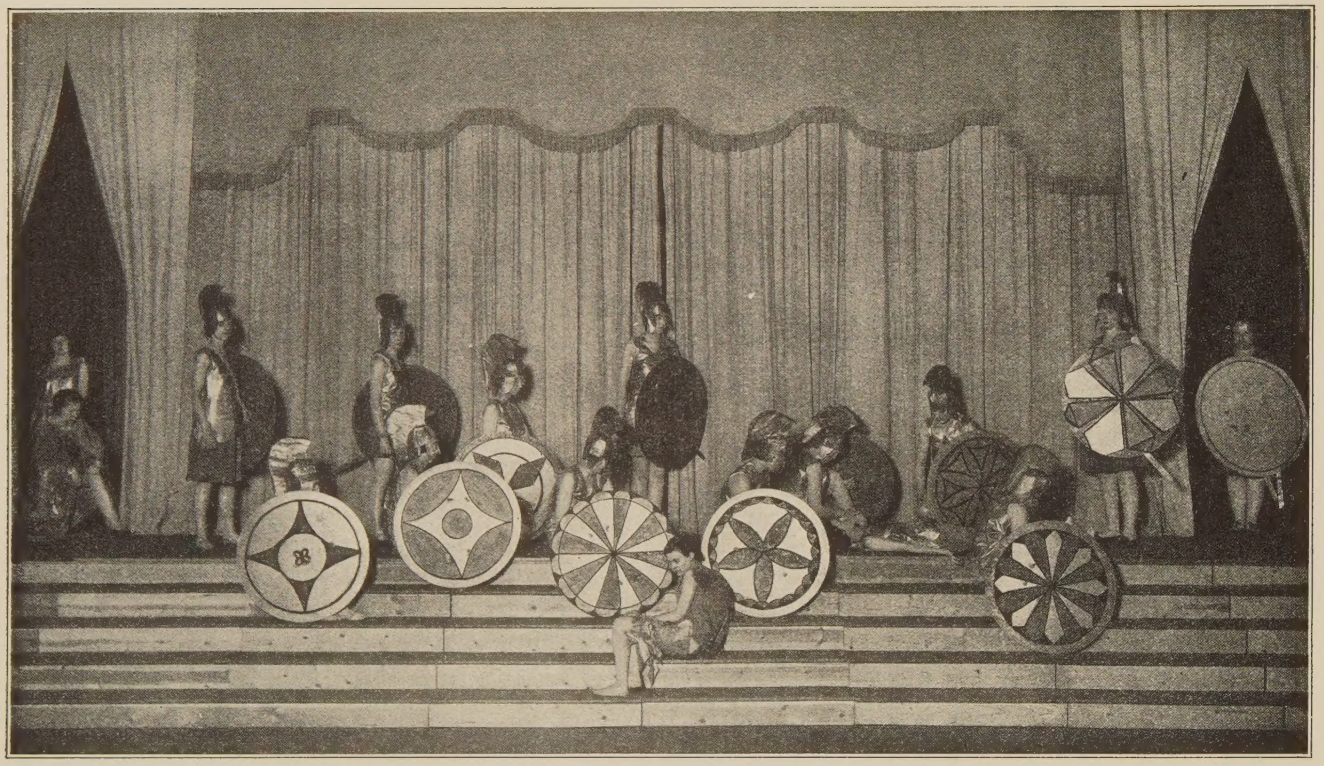
four-year-old daughter enjoys these performances almost as much as I do and not only imitates them in her play, but has surprised me by remembering and quoting whole lines (though always such as come within her natural vocabulary, like "Stay, Tybalt, stay!" and "Take him and cut him out in little stars") and has drawn sheaves of pictures illustrating the plays—Juliet on her balcony, Kent in the stocks, or the death of Cordelia. This could never have been achieved without the Bungalow Theatre, for professional performances are few and far between, besides being costly.

I am very glad to have this opportunity of expressing my gratitude for its existence; and my very keen appreciation and enjoyment of an institution of which Denver has every reason to be proud, and which might well be paralleled in other great centers. Shakespeare, one might say, wrote his plays *on the stage,* and they demand to be acted not merely pondered in the study, however fruitful and delightful that may be. He was an actor himself, writing for a real stock company, knowing stagecraft "as a watchmaker knows the mechanism of a watch," and it is that very stagecraft which has had much to do with keeping him a vital force. If he had poured the same great gifts into the writing of epic narrative, or even closet-drama, would he hold quite the same position today? On the stage, he comes home to the business and bosoms of people who never heard of the Variorum; and the most inexhaustibly profound of his tragedies is also the most popular acting play that ever was staged. One cannot pay any more suitable tribute to his plays than, with simplicity and sincerity, to act them.

The Football Evil When Shakespeare Was A Boy

As concerning football playing, I protest unto you it may rather be called a friendly kind of fight, than a play or recreation; a bloody and murdering practice, than a fellowly sport or pastime. For doth not every one lie in wait for his adversary, seeking to overthrow him and to pick him on the nose? And he that can serve the most of this fashion, he is counted the only fellow, and who but he? So that by this means, * * * [They are] sometimes hurt in one place, sometimes in another. But whosoever scrapeth away the best goeth not scot-free, but is either sore wounded, and bruised, or else scapeth very hardly. And no marvel, for they have sleights to meet one betwixt two, to dash him against the heart with their elbows, to hit him under the short ribs with their gripped fists, and with their knees to catch him upon the hip, and to pick him on his neck, with an hundred such murdering devices. And hereof groweth envy, malice, rancour, choler, hatred, displeasure, enmity and what not else; and sometimes brawling, contention, and quarrel picking, as experience daily teacheth.

—Philip Stubbes, *The Anatomie of Abuses,* 1583.



A scene from the production of *Troilus and Cressida* given by the students at Rockford College

"Troilus and Cressida" at Rockford College

By Abbie Findlay Potts

If the performances of *Troilus and Cressida* at Rockford College, April 16 and 18 and June 11, 1927, be among the first in America, students of Shakespeare may care to know the reasons for choosing it as the major production of the college year, and somewhat of its preparation and of its effect on audience and actors.

This play suffers less than other Shakespearean comedies from misuse in the classroom and on the amateur stage; and hence, its interpretation would be considered an adventure. Just this initial provocation helped research in the departments of Greek, history, and art, as well as in the field of dramatic literature, diffusing interest in and gathering energy for the establishment of a tradition. Again, the taste of a generation familiar with the plays of Shaw and inclining to the irreverent challenge of accepted lore and habit is better suited by ironic than by sentimental comedy. Add to this timeliness in the manner of Shakespeare's great play an even more obvious propriety in the matter of it for the modern age, and we might hope to win close attention from an audience reading *The Private Life of Helen of Troy* and discussing the problems of the younger generation. What happens to a Cressida? To a Troilus? How shall we deal with Achilles and Patroclus? Is a spirited Troy in spite of its Hector always the victim of a rational Greece? Do others than Thersites welcome bastardy because it saves them the trouble of keeping the laws and spares them the responsibilities of the legitimate?

We were encouraged in our rediscovery of the play by Mr. Edward L. Davison, of Vassar College, who took part in the production of The Marlowe Society at Cambridge, England. He reported that for him and his associates in the enterprise Shakespeare's drama of a young idealist puzzled by a militant and disintegrating world had profound significance in the years following the war; the situation, at least, fitted into actual circumstances. Our project little by little gained the interest of local and neighboring scholars, and groups from Beloit College and the University of Wisconsin visited the performances to the great advantage of both actors and audience.

Our preliminary study of the text made clear the differing principles of civic life in Troy and among the Greeks. The forensic of Act I, Scene 3, and Act II, Scene 2, gave explicit maxims for and dramatic illustration of civic action; revelations of civic passion—men and women suffering or undergoing the emotions of love, jealousy, and pride—were unmistakably plain in Act II, Scene 3, and Act III, Scene 1. As with groups, so with individuals, the double aspect—Trojan and Greek—of motives and of deeds is vital for the interpretation. The orchard scene (III, 2) and the scene before Calchas' tent (V, 2) show as from two angles the personal adventure of Troilus and Cressida. Not only is the dramatic reversal accomplished with sure skill, but the presence in the earlier scene of Pandarus, the foolish counselor, and in the later scene of Ulysses, the wise counselor, relates disaster in love to different habits of mind and hence to different theories of life. This interpretation from contrasted

ideas rather than from the circumstances of the play was found helpful not only in illuminating the persons, their deeds and their words, but in suggesting the means of simplifying the action on the stage. All the Greek scenes took place on a forestage of platforms and steps; the line of the footlights, then, became for the eye the boundary between Greece and Troy, and the stage behind the curtain might represent at diminishing removes the shrinkage of Trojan power; and all exchange back and forth was at once clearly grasped in fact and in its inferences.

With the structure of the play made perspicuous on the stage, our next problem was the adoption of spectacular devices which would give beauty and an operative charm of groups in repose and in movement which might satisfy those for whom political and moral ideas embodied in action bring no dramatic pleasure. Detecting the kinship of the play with Aristophanes' satires on the life of the group, we felt justified in a Greek spectacle; and from the designs on Greek vases our decoration and manner of presentation were both derived. The play is not merely Greek, however, and for the emotional richness and variety which the action possesses as its right Elizabethan quality we found color the appropriate medium, applied often with intense light and shadow in the mode of modern stagecraft. The grotesque shadowing of actual encounters, even the multiplication of shadows, pointed many a prophetic scene; and the personnel of distant armies was in this same way many times increased.

Humbler problems of the organization of time, setting, actors, were solved by means not out of keeping with the dramatic habit of either Greece or Shakespearean England; a backstage adapted for curtains and reversible screens and thus affording numerous and diverse entrances, and the free use of all parts of the stage and forestage made it possible to give the play almost without interruption; this with prudent cutting brought the performance fairly near to what a modern audience will endure.

Upon such an audience the effect of the play seemed as diverse as the auditors; there was somewhat for the artists and for the philosophers, although it must be confessed that comment on the spectacle exceeded discussion of the ideas. Students of classical culture—in particular one small girl just introduced to Troytown—were well pleased. Those of widely differing tastes were interested for different reasons, and there seemed to be no distinction of age or metier in the appreciation of the play. Some who came to see the play as a play, and rightly, were much hindered by the unfamiliar diction. Scenes of assured dramatic effect on those who had mastered the rhetoric or lingo, failed with the merely eye-minded. We were therefore led to wish that the text of the play might be made a more vital part of the academic curriculum. The passages of serious forensic and high comedy suffered most heavily because the medium was not understood.

A liability second only to the diction arose from the ignorance among many auditors of the codes whose violation furnishes the incongruity necessary for high comic effect. Here again there would seem to be no way of reinstating the play other than by a study of chivalric and courtly procedure both in love and war. Further dissemination of the culture of Greece, the Middle Ages, and the Renaissance; and greater sympathy for an organic view of conduct in the individual

and the group would do much to prepare the way for this disregarded sister among great comedies. Over all accidental barriers, however, the play frequently made its way into the mind of the audience with sure and stirring effect.

For the actors and the producer the experience proved most rewarding. In its demand for intelligence and finesse, and for an understanding of ethical and political relationships, the play is unexcelled. Moreover, it requires from youthful actors no inappropriate stretch of mind and feeling to cover alien or morbid passions; and hence, the main action is free to be apprehended in its ideal significance. The actors remember longest the might-have-been in the destiny of those they impersonate—which is the proper artistic catharsis. Thus, in a dignified sense, the community settles into its proper self.

The invigoration of group life was stimulating as well to the mature minds at work on the production: scholarly review of the text has led to researches into the background of the play which are soon to be published elsewhere. Our choice of good plays rarely produced—begun last year with *The Bacchae* of Euripides—continues to be not only a luxury but a valuable cultural investment.

William Shakespeare to John Citizen

Nay, Sir, you shall not doff your hat to me
With awe, but only with civility—
Lest I should feel that I am but a name,
A far-off splendor on the heights of fame
Where soldiers, emperors and statesmen rest
Enthroned in glory and in memory blest.
I am not of that worshipful array,
But such a man as you, for whom today
Is like tomorrow. —See, this arrow thought,
So swiftly sped, was on your anvil wrought
And homing flies to you. This gay conceit,
Like wind on sunny meadows, runs to meet
The reaper, and is garnered with his store
Of fragrant provender. —This jolly roar
Of laughter breaking bounds, and shivering
The flinty world, was once a quivering
That shook your eyelid. —And this melody
Of silver words is but the harmony
Of breathing multitudes; this passionate flame
That rends man's spirit is the very same
That flashes from your thundercloud of spleen
To light the threshold of a world unseen.
One step is human and the next divine—
So, Master Citizen, your arm in mine!

—Ashley Dukes, in *Theatre Arts Monthly.*

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Editorial Notes

Although the illustrations and contributed articles in the present number of THE BULLETIN reveal glimpses of but a few of the myriad activities in the Shakespearean world at the present time, these glimpses are both representative and important. The views of three college performances serve but to remind us that throughout America literally hundreds of Shakespearean productions are being annually presented by American undergraduates. It is a picture enlightening and inspiring; and we hasten to pay tribute to the enthusiasm of student-players and to the abilities of dramatic directors. We cannot estimate the influence of these numerous dramatic performances throughout the country. In them, at least, the American college can show achievement removed from the storm centers of educational controversy.

Equally important for a large community like Denver is the accomplishment of the Bungalow Theatre. If any other playhouse in this country can show such a record we should like to be informed and to publish the story.

In another field of Shakespearean activity, research and interpretation, Professor Greenlaw's comprehensive summary provides us with an orientation of unusual value. We do not know of any other article which traces the past and present movements of critical effort in the same concise manner.

We are fortunate to be able to print such illuminating contributions. And we believe THE BULLETIN is performing a service of permanent usefulness in providing a medium for broadcasting information of such interest and importance.

When we commented in the last issue of THE BULLETIN upon the danger of multiplying organizations for the advancement of Shakespearean interests, we could not have foreseen the announcement that Mr. Fritz Leiber's well-known company is now touring the East "under the auspices of the "Shakespeare Association of America." A Comedy of Errors re-enacted in 1927! For, incredible as it may seem, another organization of the same name has recently been incorporated, we learn, in Delaware. Needless to say, this duplication is quite inadvertent, although it shocks us to suppose that various persons concerned had forgotten the existence of the S. A. A.! Obviously they could not have known that our Association was incorporated under the laws of the State of New York in November, 1923. And of course the new corporation will hasten to relinquish the name. We earnestly hope, moreover, that it will avoid any other title which would indicate an intent to coordinate the Shakespearean activities in the United States. In politics the bi-partisan system may be divinely ordained. In the world of Shakespearean activities more than "one great society" is impossible.

All of which is said in the friendliest spirit. We would welcome Mr. Leiber and his associates into the fellowship of the Shakespeare Association of America. There is room here for them all. And we give them the cordial support which we give to all companies of artists perpetuating Shakespeare on the living stage.

Perhaps we should have said "one great society" in each country. For as we go to press we learn of a new organization, an International Shakespeare Association, sponsored by Americans. This society has not been in communication with the Shakespeare Association of America, and we have not been able to elicit information about its aims. Once again we express the earnest hope that no duplication of effort in the common cause may result from ignorance.

Because of natural confusion created in the public mind by various Shakespearean projects reported in the public press we venture to quote from our editorial in the March issue of THE BULLETIN: "Proud as we are to share in the rebuilding and endowment of the Stratford Memorial, we must recognize the challenge to build a worthy monument to Shakespeare here in the United States. The most visible objective of the Association, it must not be forgotten, is the erection of a national memorial to the poet in the form of a Shakespeare House, with a library and a museum which shall provide not only facilities for research but the greatest variety of pictures, stage plans and models, and other materials. To achieve this aim the Association pledges its best efforts."

At a recent dinner of the American Committee for the rebuilding and endowment of the Stratford Memorial Mr. Hughes ventured the statement that after careful scrutiny of Shakespeare's works he had been unable to detect any trace of British propaganda therein. If he is right must we not conclude that this English dramatist may continue to be read in the public schools of America, even in Chicago? We can only hope that no one will re-open the question, "Is Shakespeare safe for democracy?"

Every member of this Association will rejoice over the announcement that America has subscribed a total of more than $550,000 toward the Stratford Memorial Fund. Of this amount Mr. John D. Rockefeller, Jr., has pledged $250,000, and he has given an equal sum directly to the British Committee. In explaining his magnificent gifts Mr. Rockefeller wrote to Viscount Burnham, owner of the London *Daily Telegraph* that he desired to recognize "the debt which Great Britain and the United States owe in common to Shakespeare for all that he has done for the millions of people in both countries whose lives have been enriched and inspired by his genius."

More than 7,000 persons in this country have contributed something toward the fund. As suggested in the last issue of THE BULLETIN, everyone has the rare opportunity to secure memorial bookplates. Are there not many members of the Association who would like to present them as Christmas gifts? The American Shakespeare Foundation, 150 Nassau Street, New York City, will be glad to supply copies at $1.00 each.

The leading article in the next issue of THE BULLETIN will be a summary of President Thorndike's address before the British Academy on "Shakespeare in America."

Contributors To This Issue

EDWIN GREENLAW is William Osler Professor of English Literature and Director of the English Seminary at Johns Hopkins University. He was formerly editor of *Studies in Philology* at the University of North Carolina, and is now editor of *Modern Language Notes.*

For some years Dr. Greenlaw has been engaged in the important undertaking of preparing a Variorum edition of Spenser.

Elizabeth Carnahan writes for various magazines. Her interest in Shakespearean activities in Denver becomes evident from her article.

Abbie Findlay Potts is Professorial Lecturer in English at Rockford College, Rockford, Illinois. To students of literature she is known as a Wordsworthian. Apparently she belongs also to the privileged company of those who are shaping the practical production of Shakespeare on the American college stage.

Help The Membership Committee

To all members of the Association has been sent a printed blank to be used in forwarding names of friends who would be glad to join the fellowship. The response has been gratifying, but some members have postponed the performance of this vital service. Will they not assist the chairman of the Membership Committee by returning their lists to him at an early date? State membership chairmen are being appointed and the complete list will be published in the next issue of The Bulletin. In the meantime, please communicate directly with Mr. Arthur Heine, 26 East 63rd Street, New York City. In its aims The Shakespeare Association of America represents a great popular movement. Only by much enlarged membership can its purpose be fully achieved.

Prompting The Prompter

Probably no actor of today is more painstaking than E. H. Sothern. Other players declare he will not use a new pen in a scene without rehearsing it. It is with a special zest, then, that Mr. Sothern tells the story of an overworked stock company that changed its play at every performance on tour. The actors dried up in one of their scenes, and for once were unable to help each other. The prompter, who was away from his desk, ran to his place when he noticed the hitch. "What's the line?" one of the actors whispered. The prompter whispered back: "What's the play,"

The Progress of the Clubs

From Mr. Howard Fleming, of Plainfield, New Jersey, comes this interesting account of the Plainfield Shakespeare Club:

"We were founded in 1887 by 31 individuals, one of them being a bachelor, who afterward brought a bride into our membership.

"Vacancies caused by death, resignations or transfer to honorary membership are filled by election of eligible persons, but active membership remains at 32, and we have a waiting list.

"Meetings are held at the residences of active members, from October to May, on the second and fourth Friday of the month, at 8:15 p. m. Honorary Members are privileged to attend and the hostess of the evening may invite guests.

"The choice of play to be read is by ballot. A President is elected every month who assigns the caste to be read by the members, which is given out by card a week or more in advance, so it does not become onerous to anyone. Usually it takes two meetings to read a play, so that in the 40 years life of the club we have read seven or eight plays a year, and naturally many of them many times.

"We have no dues or admission charge. The reading is suspended by 10:15 p. m. and a social 30 to 40 minutes enjoyed.

"Our Minute Book is a unique record of our proceedings and events, and illustrated with photographs and drawings.

"We have given scenes from 'As You Like It,' 'The Merchant of Venice,' 'Twelfth Night,' etc.; also a farce 'The Ladies Speak at Last,' an entertaining and enlightening conversation between the Bard's characters, Ophelia, Juliet, Portia and Lady Macbeth, showing what became of them after the curtain fell and giving sidelights on their husbands and on Shakespeare himself.

"As a club we have attended performances by Mansfield, The Beerbohm Tree Company, Sothern and Marlowe, The Ben Greet Players, and The Coburn Players. We have had birthday parties and costume parties, Shakespeare reciters, and talks by visiting lecturers.

"Books on Shakespeare, such as Brandes' critical study, and Harris' 'Shakespeare the Man,' have been read. From time to time we have discussion and comparison of the various characters and we make studies of the Elizabethan period.

"To signalize our fortieth year of continuous functioning and as a tribute to the Poet we have laid out in the Cedar Brook Park, in this city, a Shakespeare Garden, 160 feet long by 60 feet wide, in which will be planted all the trees, shrubs and flowers that will flourish in this latitude. All will be tagged with the common and botanical name, and reference to the play where mentioned. When completed the garden will be presented to the City of Plainfield, and the Union County Park Commission will maintain it."

In the program for the current season the aims and achievements of the Shakespeare Society of Washington (D. C.) are thus outlined:

"Of the various types of programs presented at the meetings of the Society, the one adopted for the past two or three seasons seems most nearly to meet the

wishes of the members. In accordance with expressed desires of program committees and other members, the work of the coming season is twofold. At each meeting there is a lecture by a recognized literary authority on some phase of Shakespeare's plays or of the background of Elizabethan life to which he held the mirror so faithfully. The presentation of a costumed scene from one of the plays makes up the other half of each evening's entertainment.

"During the past ten years we have presented seven of Shakespeare's plays in full, parts of eighteen others, and scenes or full plays from three of his contemporary playwrights. At the same time we have had literary discussions on some aspects of all Shakespeare's plays except three, and of fourteen of his contemporaries.

"Our dramatic productions have been given not only before the members of the Society but also as benefits for fifteen charitable and educational institutions. Every year the players are requested to repeat one or more of their repertory of plays for some church, or hospital or other community organization. The proceeds of these productions have run into substantial sums in the aggregate, last season's revival of 'Much Ado About Nothing' netting $708 for the Stratford Theater fund.

"During the past ten years, the Society has enjoyed addresses by the deans and professors of seven universities as well as by men of other professions interested in Elizabethan literature. Over 125 players have taken part in the dramatic offerings before the Society.

"Among the subjects of the lectures this year are included 'The Elizabethan Masque,' 'Alchemy in the Elizabethan Period,' 'The Regulation of the Press During the Elizabethan Period,' and Shakespearean Stage Tradition.' "

Shakespeare at Ohio State

Miss Jane Hawkes writes from Columbus: "Under the direction of Dr. Joseph Villiers Denney, head of the English Department and for twenty years Dean of the Liberal Arts College, the classes in Shakespeare have been the largest and most popular in the university. The Shakespeare plays have been giving out-of-doors for many years at the commencement season in a charming campus setting, a natural hollow. A group of fine old elm trees frame the grassy stage, the branches meeting overhead from either side. In June, 1926, the literary society which sponsors the plays dedicated a permanent outdoor theatre of natural stone, set in the hillside. *'A Midsummer Night's Dream'* was the dedicatory offering, and what a charming presentation it was—with the moonlight, the music, and the clever acting of gifted college women! These plays have become a tradition at Ohio State, and the university community, town folk and alumni look forward to the June evenings with the college players."

***The Tempest* at Hunter College**

In explanation of the scenery designed by the stagecraft classes and executed by student committees, the program of the performance given this year at Hunter College says:

"The setting of 'The Tempest' has been designed with *Prospero* as the central motif, representing Man and his range of spiritual and physical forces, which are symbolized in the various steps and levels: the lowest level, the area of physical dominance and low motives; the second level with its mounting steps and cell-like formation, the area of achievement through wisdom; the arch across the sky, the power of creative imagination. This symbolism is further carried out in the harmonious lines of the *Prospero* planes, and the conflicting lines of the *Caliban* areas, and the impenetrable wall against which *Caliban* thrusts himself."

The Shakespeare Head Press

Among Recent Books

The Stratford Town Shakespeare. Edited by A. H. Bullen. 10 vols. London: The Waverley Book Co.; Boston: Houghton Mifflin and Co. Limited to 500 sets, hand-numbered.

Concerning this "first and only complete edition of Shakespeare's Works printed in his native town," the following information is supplied by the publishers:

This edition consists of ten super-royal octave volumes (7 by 10½ inches), printed from William Caslon's fount of old-face type, for which the dies were cut by him early in the eighteenth century. The paper upon which the edition is printed was especially manufactured for the Stratford Town Shakespeare, and bears for watermark, Shakespeare's crest and coat of arms, while each volume has a photogravure portrait frontispiece; one of these, the Earl of Southampton, Shakespeare's patron, having never before been reproduced.

The edition was printed in a tiny printing office known as the Shakespeare Head Press, set up by A. H. Bullen to do honour to Shakespeare's memory. In 1597, when Shakespeare bought New Place, his great friend Julius Shaw (like Shakespeare born in Henley Street) obtained a lease of the house two doors from New Place. In this house A. H. Bullen set up his Press, and there every page of this edition was printed in rooms in which Shakespeare had been a frequent guest. A. H. Bullen's recent death and the probable consequent dispersal of his little Press gives a kindred interest to the very few works produced by that Press to those so keenly bought, which were produced by the Kelmscott Press, some of whose craftsmen were employed by A. H. Bullen in his own Press after the death of William Morris.

A Topographical Dictionary of the Works of Shakespeare and His Fellow Dramatists. By Edward H. Sugden, Associate of the Owens College, Manchester, and Master of Queen's College, University of Melbourne. Manchester: At the University Press; London, New York, etc.: Longmans, Green and Co. $21.00.

It is an unusual coincidence that two important and standard reference works relating to Shakespeare should appear within a few months of each other. In the last issue we accorded the place of honor to Stokes' *Dictionary of the Characters and Proper Names in the Works of Shakespeare,* and noted that this volume provides invaluable summaries of the roles played by all of the characters. The present volume catalogues all the place-names which occur in Shakespeare, citing passages in which they occur and supplying much information about them. In addition, Dr. Sugden has explored no less than six hundred Elizabethan plays and the works of other writers including Milton for illustrative passages. (For Milton, it should be noted, he has made a complete geographical dictionary.)

If this were not sufficiently exhaustive, Dr. Sugden has included also "names of places con-

nected with the history of the drama and with the lives of the dramatists; amongst these will be found the names of almost all the Colleges of Oxford and Cambridge with some account of the part they each played in the development of the drama, and of dramatists whom they numbered amongst their alumni." Practical visual aid is supplied by six maps, five of London, and three of these made detachable and large enough for wall use.

Even if space permitted, quotation would afford scanty impression of the vast range and detail of this work. Just one glimpse of no slight interest is opened up by the column and a half on America, a name which is quoted twenty-three times. Obviously, Dr. Sugden's work becomes an indispensable treasurehouse of information for scholars, and quite as fascinating to every reader of Elizabethan and 17th century literature. A monument to industry and scholarly care, it takes its place as one of the great works of reference within its field.

Shakespeare Studies. By Elmer Edgar Stoll. New York: The Macmillan Co., 1927. $4.00.

The eight chapters—"On the Anniversary of the Folio," "Literature and Life," "The Characterization," "The Comic Method," "The Ghosts," "Shylock," "The Criminals," and "Falstaff"—which compose this volume represent a selection of Professor Stoll's extensive studies, which are not purely technical; and hence they may properly appeal both to special students and to the general cultivated reader. Both classes will find here close-knit, often rather involved, yet stimulating substance. All but two or three of the essays give the impression of being easily expansible into separate volumes. As indicated by Professor Greenlaw elsewhere in this issue, Professor Stoll seeks to understand the plays by reconstructing the intellectual and dramatic backgrounds of the Elizabethan period. He warns us, however, against the fallacy of reconstructing an age out of its art: "Literature reflects the taste of the time rather than the time itself, and often the two are widely different. We like what we are not, or we are not what we think we are. Literature is, of course, not life, neither history nor material for history, but a scroll whereon are traced and charactered the unfettered thoughts of writer and reader,—a life within a life, fancy somewhat at odds with fact. But by critics and historians this is often forgotten—'to pass from the art of a time to the time itself,' says Wilde, 'is the great mistake that all historians commit.'"

Although Professor Stoll, in his introduction, expresses the regret that this series of studies does not constitute a "rounded and reasoned whole," his readers can assure him that he has developed here a unified and comprehensive point of view. His method is singularly rich in comparisons of various aspects of Shakespeare's work with those of other dramatists, ancient and modern. Professor Stoll's criticism shows, moreover, wide acquaintance with Shakespearean scholarship. Altogether, this is a distinctively important volume which every serious student of Shakespeare will need to know.

Willobie His Avisa, with critical essay by G. B. Harrison. Bodley Head Quartos XV. London: John Lane; New York: E. P. Dutton and Co. 1926.

This attractive reprint of a curious poem which has long perplexed Shakespearean scholars, is supplemented by a new study presenting the following conclusions:

1. *Willobie His Avisa* went into six editions before 1635; it was, therefore, a popular book.

2. It was concerned with the private lives of great men and not with any hole-in-a-corner intrigue.

3. Avisa, the heroine of the poem, lived in the neighborhood of Cerne Abbas and Sherborne, but the interest of the story to its original readers was in her connection with certain of her illustrious neighbors.

4. Throughout the book, the morals of courtiers in general are attacked. The writer, therefore, was not at the time attached to the Court or to anyone in favour at Court.

5. Amongst those attacked are the Earl of Southampton and his protege, William Shakespeare."

Mr. Harrison has unearthed a large amount of new evidence to support these conjectures. The only difficulty is that nothing points to the identification of the cryptic initials W. S. with the name of Shakespeare except the mere fact of coincidence.

Publications Received

The Origin and Development of 1 Henry VI. By Allison Gaw. University of Southern California Studies, First Series, No. 1.

Shakespeare and "Demi-Science." By Felix Schelling. Philadelphia: The University of Pennsylvania Press.

The Plague in Shakespeare's London. By F. P. Wilson. Oxford: At the Clarendon Press.

Shakespeare, Actor-Poet, as Seen by His Associates, Explained by Himself, and Remembered by the Succeeding Generation. By Clara Longworth de Chambrun. New York: D. Appleton and Co.

The Lion and the Fox: The Role of the Hero in the Plays of Shakespeare. By Wyndham Lewis. New York: Harper and Brothers.

The English Association Bulletin No. 60, August, 1927.

In the next issue we hope to print adequate reviews of Dr. Tannenbaum's recent volumes, *Problems in Shakespeare's Penmanship* and *"The Booke of Sir Thomas Moore."*

Brief Chronicles and Abstracts

A Pall-Bearer of Shakespeare in Virginia?

In an old Masonic graveyard at Fredericksburg, Virginia, according to press reports, has been recently discovered a tombstone bearing this inscription:

Here Lies the Body of
Edward Heldon
Practitioner of Physics and Chirurgery. Born in Bedfordshire, England, in the year of our Lord 1542. Was contemporary with and one of the pall-bearers of William Shakespeare, of the Avon. After a brief illness his spirit ascended in the year of our Lord 1618, aged 76.

What can be made of this extraordinary record? Says *Book Notes:*

"History knows nothing of Edward Heldon. There is no such name in the circle of friends in whose company we find Shakespeare moving. There is no Heldon among the entries in the Dictionary of National Biography.

"As a matter of fact, there were no pall-bearers at Shakespeare's funeral, for there was no ceremonial funeral at all. Shakespeare died on April 23, 1616, and was quietly buried two days later.

"But, looking at the dates on the tombstone, we see that Edward Heldon is said to have died in 1618, so that he must have been 74 years old when Shakespeare was buried. But at this time Virginia, founded in 1607, was a colony only eleven years old, with Jamestown as its capital. Fredericksburg and its Masonic cemetery could hardly have been in existence in 1618.

"Even had it then existed, no one there would have thought it worth while to mention Shakespeare as giving the dead doctor a link with fame."

The 1927 Summer Program at Oxford

Impressive evidence of the position of Shakespeare in England is shown in the selection of Shakespeare and the England of His Time as the main subject of the Extension Program at Oxford during the

Cast of the Student Production of *As You Like It* at the Dedication of the New Theatre-Gymnasium, on the Campus of the College of Liberal Arts, American University

past summer. Some idea of the range of lectures given may be derived from the following list:

The Interpretation of Shakespeare.
Shakespeare's Life and Work.
The Comedies (4 Lectures).
The English Historical Plays (3 Lectures).
The Earlier Tragedy.
The Later Tragedy.
"Othello."
The Roman Plays (2 Lectures).
Some Shakespearean Failures.
The Sonnets as Poetry.
Shakespeare and England.
Shakespeare in His Study.
Shakespeare's Language (2 Lectures).
Shakespeare's Stage and Its Effects Upon His Plays.
Shakespeare's Stagecraft.
Shakespeare's Audiences.
Shakespeare's London (4 Lectures). 1. The Town. 2. The Manners of the Town. 3. Sports and Pastimes. 4. The Theatre.
The Economic Organization of Society in Shakespeare's England (3 Lectures).
Textual Criticism of Shakespeare.
Shakespeare in the Eighteenth Century (2 Lectures).
Coleridge and Hazlitt on Shakespeare.
The Appreciation of Shakespeare in France.
The Appreciation of Shakespeare in Germany.
The Appreciation of Shakespeare in Russia.
Italian Sources of Shakespeare's Plots.
Shakespeare in the Classroom.
Presentation of Shakespeare on the Stage Today.
Shakespeare for the People.
Holy Trinity Church, Stratford-on-Avon (Illustrated).
Tudor Domestic Architecture (Illustrated).
Tudor Music (3 Lectures, with Musical Illustrations).

For the Hall of Fame at Stratford

America has been honored by a request from the Stratford Memorial to select the names of the greatest Shakespearean actors for inscription upon a tablet in the new theatre. A preliminary list compiled from a questionnaire sent to various scholars and critics in this country includes the following:

Thomas Betterton, Edwin Booth, Richard Burbadge, David Garrick, Henry Irving, Charles Kean, Edmund Kean, John Philip Kemble, William Macready and Tomasso Salvini. The ten leading actresses are Sarah Bernhardt, Anne Bracegirdle, Charlotte Cushman, Helen Faucit, Fanny Kemble, Helen Modjeska, Adelaide Neilson, Ada Rehan, Sarah Siddons and Margaret Woffington.

The final list of ten, five actors and as many actresses, will be chosen by a special committee.

Shakespeare in the National Capital

A Shakespearean tradition was inaugurated in the national capital this year when the students of the new College of Liberal Arts, American University, dedicated their theatre-gymnasium with a production of "As You Like It." Thirty-five undergraduates, nearly one-quarter of the entire student body, participated in the performance, either as actors, stage managers, electricians, or in some other capacity. The majority were Freshmen or Sophomores, and most of them had never previously appeared in dramatic parts. According to *The Christian Science Monitor:*

"A large and keenly interested audience saw the play performed strictly ac-

cording to the text, without the omission of a single line, without a break between scenes and with the drawing of the curtains for only a few seconds between acts. With attention thus focussed upon an always rapidly moving action, which faithfully followed the Elizabethan manner of production, determining the essential structure of the play itself, the spectators forgot that the stationary neutral set of light buff-colored drapes represented both the Duke's palace and the Forest of Arden. The music was strictly Elizabethan, whether rendered by voices alone or with the single accompaniment of violin and cello. Altogether the reproduction of an original Shakespearean performance was rendered as complete and as accurate as practicable under present conditions."

This is the standard established by Will Hutchins, dramatic director at the college, formerly director of dramatics at Yale and sometime associate of Walter Hampden. In an interview reported in the *Monitor* Professor Hutchins said:

"Of course it is only a beginning. But I am delighted with the enthusiasm of the students over Shakespeare. Their keenness of interest in the long hard work of constant rehearsal certainly speaks well for the college youth of the present day. It is a great opportunity to be able to design one's own stage. This new one at American University has been carefully calculated: It is 25 feet in width and in depth, with a proscenium arch only 16 feet high to produce the illusion of greater spaciousness. We have the latest lighting equipment. But the important thing is to play Shakespeare faithfully, as one can rarely do on the professional stage. This is the significant opportunity of the college and the influence on the whole student body cannot be overestimated. Unfortunately, we have no memorial to Shakespeare in the national capital. We shall try to establish here on our campus a tradition which shall be a living memorial to him. Some day we shall play 'Hamlet'."

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The Shakespeare Association Bulletin

Annual Bibliography for 1927

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The SHAKESPEARE ASSOCIATION OF AMERICA aims to unite all the lovers of the poet and to encourage and enlarge the widespread interest in his works. It will serve as a means of communication in the Shakespearean world, reporting what is being done in his honor or service, whether on the stage or in the schoolroom, in club or in university. Its plans are designed to help the individual reader and they also look to celebrations and memorials, to public recognitions of the great abiding and uplifting influence which Shakespeare exerts on our national life. Its purpose includes co-operation in every enterprise that will be helpful to a knowledge of the man and his work, whether scholarly, educational, or theatrical.

None of the officers or members of this organization receives any pecuniary compensation for services rendered.

The organization at present is supported solely by membership fees. It therefore earnestly invites into its fellowship everyone who has at heart the high aims to which it is devoted.

If you are not a member, please avail yourself of the application form on the back cover of this Bulletin.